



THE VOICE OF THE TURTLE

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VOL. IV, No. 4

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||||| BRINGS RESULTS |||||

THE ACCA WILL GROW WITH THE HELP OF ITS MEMBERS



From the Editor's Desk

This issue of the *Turtle* represents the sixth under the present editorial auspices and the longest continuous regular publication since Harold Roepe held down the duties nearly two years ago. While the magazine is far from what we hope will be its finished form, we can still perceive a genuine growth which we hope our readers will find encouraging.

That we have come this far is due to the efforts of a large number of people most of whom by necessity can not be personally recognized but each of whom has our gratitude and we hope a personal sense of achievement with each succeeding issue of the *Voice of the Turtle*.

We must pause at this point to render our acknowledgement and thanks to the publishers and editorial staff of *Coin World*, Mrs. Margo Russell, executive editor of *Coin World*, Mr. Russell Rulau, editor of *World Coins* magazine, Mr. Elston Bradfield, editor of *The Numismatist*, Mr. Hans M. F. Schulman and Mr. Jim Johnson all of whom have so generously provided publicity and valuable news space to announcements of the Ancient Coin Club and of its editor. Without the help of these colleagues we could not possibly have achieved our present position.

This issue takes one further step in our continuing efforts to render a broad service to the numismatic world. While medieval coins and their collectors are supposed to fall within the province of the ACCA, to date our emphasis has been on ancient coins and we now attempt to remedy this neglect. We intend that the special medieval issue will become a regular yearly feature. We plan to devote an issue later in this year to Byzantium and we hope, as the material becomes available, to produce other special issues devoted to aspects of ancient and medieval coinage that are not now treated in any regular publication.

Medieval coins in particular are eminently worthy of our study and consideration. Like the coins of antiquity, they are archaeological evidence casting a clarifying light on material which is poorly treated in the literary sources. They can, if properly studied and analyzed, greatly enhance our picture of the world of Western Europe in its formative stages. Unlike ancient coins the medieval counterparts are by no means as well classified or understood.

From the standpoint of the collector, medieval coins represent a challenge. There are no catalogs equivalent to the BMG or Cohen. No Barclay Head or George Hill has compiled the vast amount of data the ancient collector now takes for granted. Such books and catalogs have yet to be compiled and written and perhaps among our readers the future author of one such work is already beginning the long task.

There is indeed a vast area here to be explored. The coins are for the most part reasonably priced and not too difficult to obtain. The scholars of the middle ages need the data and hypotheses of numismatists who specialize in medieval coins. The *Turtle* takes the first step on the long path toward a greater study and emphasis on the coins of Western Europe in the "Dark" centuries between the fall of Rome and the voyages of Columbus.

PRESIDENT'S MESSAGE

MEDIEVAL COINAGE — IS IT THE "MISSING LINK" IN NUMISMATICS?

For some unknown reason, medieval coinage appears to have been relegated to a "rear seat" insofar as knowledge about it is concerned. Ancient coins fell into about the same category until the ACCA came along.

Well, folks, shall we allow medieval coins to continue to be relegated to a "rear seat?" I strongly suggest that we must not — that we must make every effort to bring them up into the front seat where they rightfully belong!

Therefore, I would like to request that members whose specialty is concerned with any aspect of medieval coinage, come forward and offer their assistance. If possible, a special sub-committee of the Research Committee should be established. If this can be accomplished, an outline of problems and activities can be quickly provided.

Then with but a small amount of effort, the next annual issue devoted to medieval coinage would be "just crammed" with information — articles, a listing of pertinent books, dealers and more.

There are multitudes of beautiful medieval coins, many of which remain as yet unknown. Let us join together and fill this "hole" in numismatic history — let us work together to provide this link between ancient and modern coinage.

Truthfully, the "missing link" isn't really "missing" — it has simply been ignored!

GEORGE E. BROUGHTON
President — ACCA

Medieval Die-Cutting & Minting *

PHILIP GRIERSON

The ancient traditions of die-cutting and minting largely died out in western Europe during the centuries that followed the downfall of the Roman Empire, and new methods had to be evolved to deal with the lighter and thinner coinage of the later Middle Ages.

Medieval dies have survived in greater numbers than have ancient ones, and we thus know more about them (figure 1). The lower die was short and spiked at the bottom, to allow it to be let into a block of wood that would support it and hold it steady; it was thickened in the middle to prevent it from penetrating too far (figure 2). The upper die consisted of a bar of iron, about an inch in diameter and long enough to allow it to be held in place by hand. The upper end of surviving trussel-dies is usually splayed out and bent over by the repeated blows of the hammer falling upon it. The design of medieval coins was in low relief, and thus much less force was required in the striking than had been necessary earlier; contemporary illustrations show that it could be done by a single man in a standing or seated position, holding the upper die in his left hand and striking it with a hammer in his right (figure 3).

The tradition that the dies should be mainly engraved died out in Carolingian times (eighth and ninth centuries), which saw a great simplification in design and the appearance of larger and more prominent lettering (figure 4). Both device and letters could be formed by a limited range of punches capable of producing straight lines, large and small crescents and curves, annulets, pellets, triangles, and so forth. The practice of committing the making of dies to local mints with largely untrained workers accentuated the tendency towards simplification. The lettering on the coins of eleventh and twelfth century France was often produced by the use of little more than a small selection of wedge-shaped punches, which yielded patterns that bore only the vaguest resemblance to the letters they were intended to represent (figure 5). Improvement did not come about until

*From the invaluable *History of Technology* (Oxford University Press, London & New York 1956) the present extract is reprinted. This is only part of the "Note on Stamping of Coins and other Objects," by Philip Grierson, Lecturer in History at the University of Cambridge (Vol. II, pp. 485-492). We hope that in the future we will be able to reprint also the first part (Ancient Die-Cutting and Minting) of this excellent reference paper. In the present we can only suggest to ACCA members to add in their "desiderata" the *History of Technology*. It is a real mint of information on the ancient and medieval world, and especially for subjects necessary for the knowledge of numismatists.

the thirteenth century, when the commercial cities of Italy began to take pride in the appearance of their money, and feudal princes conceived the idea of using gold coinage as an instrument of heraldic display. But the use of punches to produce details persisted; curved punches would serve to represent the curls on a facing head, and there might be more elaborate puncheons to produce such objects as a crown or a fleur-de-lis. It was not until the Italian Renaissance in the fifteenth century that the engraving of the dies after the fashion of antiquity again became common. The process of making the die has often left traces on the coins; there may be a central pellet representing the depression on the die made by the point of the dividers used by the engraver when he was marking out the circumference of his pattern, and the fine lines that he incised on the die to ensure the symmetry of his design are sometimes visible.

The design of a coin was in principle decided by the issuing authority, but its directions, if any, were often of a general character, and the details were left to the artistic taste and skill of the engraver. Where issues were deliberately differentiated from each other, as in the later Middle Ages, certain details of punctuation, mint-marks, and private marks would have to be carefully specified and copied. Occasionally we have evidence of rulers taking an active interest in the design of their coins. Charles of Anjou, king of Naples (1266-85), rejected the first pattern of his beautiful *carlino d'oro* (figure 6) on the ground that the lettering was uncomfortably crowded and the obverse and reverse badly aligned with one another.

Since medieval coins were very thin, especially in comparison with those of antiquity, the blanks were not cast but were cut with shears from sheets of metal hammered to a more or less uniform thickness. Generally the blanks were trimmed to a circular shape (figure 2), but in some places, to save time in cutting and the cost and trouble of remelting the discarded pieces of metal, they were left more or less square by the cutter, and a subsequent operation rounded them roughly either by inturning the corners or by extending the middle section of each side outwards by further blows from a hammer. The excessive thinness of the coins sometimes meant that the impression of each die came through the blank, spoiling the device on the other side. In many parts of Germany and the neighbouring regions of northern and eastern Europe the attempt to strike both faces of a coin was consequently abandoned (twelfth century), and there exist large series of thin coins struck on one face only (figure 7). The technique of these coins shows many analogies to that of contemporary jewellers' work, and their



FIGURE - 4 - Penny of Charlemagne (768-814) of the mint of Melle (Metullo).
The monogram is that of the king.

FIGURE - 1 - Upper (trussel) and lower (anvil) die. German, sixteenth century.



FIGURE - 5 - A moneyer of the twelfth century. From the capital of a pillar at Saint-Georges de Bocher-ville, Normandy.



FIGURE - 6 - Carlino d'oro of Charles of Anjou, King of Naples (1266-85).

LUDOVICVS REX

FIGURE - 5 - The lettering (LUDOVICUS REX) on a French coin of the twelfth century, produced by very few punches.



FIGURE - 7 - Coin struck on one face only (bracteate) of Henry the Lion (1142-95), Duke of Saxony. More elaborate designs were possible on these large thin coins than on the bifacial pennies, and many of them are masterpieces of German Romanesque art.



FIGURE - 2 - Interior of a German mint. From an early sixteenth-century drawing in Emperor Maximilian's autobiographical manuscript.

large area made possible much more elaborate designs than the restricted size of the more usual bifacial pennies permitted.

In antiquity and in the Middle Ages seals were incised by methods similar to those used for dies, and Greek and Roman craftsmen, like those of earlier times, used dies and punches carved in relief or intaglio for making jewelry as well as coins. . . The northern European peoples of the fifth to tenth centuries A.D. were accustomed to carve in relief on a block of bronze such devices as warriors, interlaced dragons, and decorative borders, and to employ the stamp in conjunction with a die of lead for repetitive work. Impressions on foil, as on the gilded silver mounts of the horn from Sutton Hoo, were produced in a similar manner by squeezing or hammering. The tinned bronze plates that cover the Sutton Hoo helmet were stamped in the same way. Theophilus, in the tenth century (See *History of Technology*, vol. 2, p. 351), describes the manner of striking ornaments in low relief from gold foil.

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Medieval Bohemian Coinage

JOSEPH E. BUSH, ACCA 72

*"Good King Wencelaus looked out
On the Feast of Stephen. . ."*

Not only did "good King Wencelaus" inspire this frosty Christmas carol, but he initiated the first Slav coinage in the West, tentatively dated at 929, the year of his death. Actually he was not a king at all, but a duke, and his real name was Vaclav the Holy, but his Latinized name and title have stuck with us through the years. For three hundred years the Bohemian "denary" carried his name until they were at last superseded by the "brakteat," a wafer-thin coin. Vaclav's coin was patterned after the Merovingian type, keeping up the tradition of the first unifier of Czech tribes, a Frankish merchant named Samo.

His successors issued a number of designs, gradually improving their artwork, and an Anglo-Saxon type came in with Boleslav III, finally followed by types inspired by the Byzantines during the reign of Vladislav II. Some of them look like modern abstracts, while others still worse might have been designs for US postage stamps. However there were a number of coins with excellent portraiture as well as all manner of subjects such as swords, castles, mounted princes and kings, men and animals in combat and even Biblical scenes. These can be seen to best advantage in Emanuela Nohejlova-Pratova's book *Krasa Ceske Mince (Beautiful Czech Coins)* published in Prague in 1955, two-thirds of which is devoted to highly magnified illustrations of medieval coins. The standard works on all Bohemian coins still remain those of Fiala, Donebauer and Smolik, all of the 1890's.

The brakteats which were originated by Premysl Ottakar II about 1210 were very economical to manufacture for they were designed so that a number could be impressed at once and then stacked and tied together. They did not lend themselves to much detail and had stylized lions, fish and some surprisingly Aztec-looking figures among them.

Better days were ahead for Bohemian coinage, however. The discovery of silver deposits at Kutne Hory and the need for a better medium, brought about the Grose (groat) of Praha, perhaps the most attractive coin of the times. The coin is misnamed though, for other cities also minted it. The results were gratifying, both artistically and economically, as they were circulated throughout Europe. These coins were designed chiefly by Italian artists brought in by Vaclav II (Wencelaus) and

John of Luxembourg. This type survived for about 200 years through the reign of George of Podebrady (d. 1481), the last native Czech king.

Soon after, the new giant coin, the Thaler-Taler-Dollar was produced from silver from the mines of Joachimstha during the Age of Discovery and Expansion, but that is no longer medieval.

Vaclav, however, rode again, for in 1929, on the thousandth anniversary of his death, Czechoslovakia produced a mounted "king" on the 10 and 5 ducats, among the most interesting and finest gold coins of our days.

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The Coinage of the Medieval Latin East

ALOISIUS BAROZZI, ACCA 1025

For the student and collector of medieval coins, one of the most fascinating and challenging classes of medieval coinage is undoubtedly that of the Latin Levant. In the coin jars of the dealers of the bazaars of the Middle East and Turkey, the heavy bronze coins of this class are very common and the prices asked do not even approach those asked for Greek and Roman coins. The reason for these "good buys" is that usually neither buyer nor seller knows what the coins are other than that they belong somehow to the group of coins known as "crusaders' money" and that they are not the most desired by collectors.

For the identification and classification of the coins belonging to this group, the numismatist can use an excellent guide. This is the *Numismatique de l'Orient Latin*, published in Paris in 1878 by the famous French medieval historian and numismatist, Gustave Schlumberger. In this valuable but scarce handbook the coinage of the crusaders and the feudal states born as a result of the crusades are masterfully classified, identified and interpreted with the help of their inscriptions and historical texts. This work remains to the present one of the better examples of a great contribution to history from the study of numismatics.

Schlumberger arranged the material in his book in an excellent way as we might expect from such an expert on the subject. For those who have not had the opportunity to see the book, below are described his main divisions.

First group: Latin principalities of Syria and Palestine, counts of Edessa, princes of Antioch, kings of Jerusalem, counts of Tripoli, fiefs of Jerusalem, imitators of Arab coins, kings of Cyprus, lords of Rhodes, knights of St. John at Rhodes and Malta.

Second group: (After the fourth crusade of 1204). Latin emperors of Constantinople, Frankish princes and lords of Greece, dukes of the Archipelago, Genoese colonies, Venetian colonies, Turkoman imitations of Crusader coins, minor masters.

Suggested books for historical reference to this period are S. Runciman's *History of the Crusades*, 3 vols. Cambridge 1951-1954 and W. Miller's *The Latins in the Levant. A History of Frankish Greece (1204-1566)*, London 1908, (Repr. 1964). The latter is still the best reference work on the subject.

The Cambridge Medieval History (Vols. iv, v, vi, vii and viii), Cambridge 1926-1936, can be used for special subject reference, especially for the study of the Arab states and leaders before and after the crusades. Finally, for those seeking a read-

able view of the civilization in Europe during the period 1100-1350, Friedrich Heer's *The Medieval World*, New York 1962, is a valid short handbook although it lacks footnotes or references.

The study of the coins of the Latin East, as well as the study of the coins of the medieval Arab states of the Middle East, are still in the cradle in this country. One of the most desirable first steps for a better knowledge of these coins would be an English translation of Schlumberger's *Numismatique de l'Orient Latine*, and the publication of the coins not included in it. And you never know, a coin in your collection waiting for identification may be a rare specimen which could add something to the lost history of the mediæval world.

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Celtic Design and Workmanship on Coins

HAROLD ROPEL.

Very few collectors realize the significance of Celtic numismatic designs. At the very first glance they seem to be either debased imitations of Greek models or haphazard arrangements of bars, dots and scrolls barely recognizable as representations. These characteristics are noted in examples from England to the Crimea.

Were these the results of inept craftsmanship or a native style?

The ancient Celts did not possess the Graeco-Roman feeling for sculptured form although they were skilled metal workers. An example of such work is the enamelled shield in the British Museum. Their designs were linear geometric based on the scroll motif. This style persisted from the bronze-iron ages well into the medieval period. Hence the tendency was to reduce the classical motifs into shapes more suitable for their engravers' skill and habitual designs.

Many coins are annoyingly crude. Other show sophistication. There is an appealing, vigorous delicacy in the best Gallic silver with a strangely modern approach. The components of the figures are often broken up and re-arranged.

Among the Central and Eastern European Celts a curious incongruous mixture takes place. The heads are often fairly good imitations of Philip-Alexander types with the reverses different or inept. For an example, the saluting horseman becomes semi-abstract or there are a few radial lines and dots on coins apparently made during the same period.

High quality Greek workmanship is evident on one side of a few dies. It might be possible that a disgruntled workman absconded with these dies to tribal chieftans or had received first class training. Dies could also have been made on worn Greek coins with the highest point details hubbed in.

The main era of Celtic coinage was in the third century B.C. The coinage was gradually pushed back into Gaul and then Britain as the Roman empire overwhelmed all of Celtic Europe. The coinage then re-emerged as the Roman empire receded, influenced now by Roman coins, the Celtic coinage held most pure in the un-Romanized areas such as Ireland where it spread again to exercise its influence on Anglo-Saxon and early Frankish coins.



Books on Medieval Coins

JOHN E. HARTMANN



- *Engel, Arthur & Serrure, Raymond, TRAITÉ DE NUMISMATIQUE DU MOYEN ÂGE, 3 Vols, Paris, 1891, 1894 and 1905.*

This book is the closest we have to a definitive and comprehensive work covering the entire medieval corpus. There are three major difficulties involved in its present use. First of all the work is written in French and there is no English translation made, nor to our knowledge is one presently in process. Secondly, the book is not readily available for general use and finally there has been no systematic attempt to create a comprehensive bibliography of work done subsequently which modifies statements made in the original text.

Despite these problems, Engel and Serrure must be regarded as the nearest approach to a medieval counterpart of the great works on Greek and Roman coins with which all are familiar.

The work is organized into four parts. Part I deals with the coins of late antiquity and traces the divergence of those coins that became Byzantine from the emissions of the West. The coins issued by the Vandals, Goths, Lombards and Burgundians are treated individually and these in turn are shown in their historical perspective as resting on the coins of late antiquity for style and structure.

Part I then continues with a treatment of the Frankish coinages of the Merovingians and the Anglo-Saxons. It concludes with a section on the early coins of the Arabs. The period covered is the late fourth century through the middle of the eighth.

Part II deals with the ninth and tenth centuries. Primarily this constitutes a treatment of the coinage of the Carolingians followed by the royal coins of France and Germany and the various kingdoms of the British Isles. There is a treatment of developments in the slavic East, Scandinavia and a parallel comparison of Byzantine developments.

Part III treats the whole of Western Europe from the 11th through the 13th centuries, again taking each area such as France, England, etc., individually. This period is the height of feudalism and whereas the official or Royal money was limited there is a profusion of coins issued by local magnates.

Part IV continues the same geographical orientation down through the 14th century.

There are no plates in this work; however coins are quite well described and there are many line drawings similar to the type found in Cohen.

Medieval coins of various areas of Europe are also treated in

APRIL SPECIALS



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B- 178	Frye, HERITAGE OF PERSIA. One of the few good books on the subject. 301 pp., 126 plates.	\$ 7.50
B- 12	Bolin, STATE AND CURRENCY IN THE ROMAN EMPIRE TO 300 AD. 1958. 357 pp.	\$ 12.50

List 1, 1965 has been in the mail several weeks. Write if you have not received one. Also List 2, 1965 will be put out in a few days. Write if you are not receiving these.

HELLENIC - ROMAN COINS

BOX 326

HEWITT, NEW JERSEY

works covering these specific places, or in parts of books which attempt to deal with the entire coinage of a single nation. The books covering Anglo-Saxon and Norman coins are manifold, written in English and readily available on today's market.

The coins of Spain are given a very excellent and complete treatment in *HISTORIA DE LA MONEDA ESPAÑOLA* by Octavio Gil Farres. This book was published in Madrid in 1959 and is in Spanish. Chapters V - XI cover the medieval period from the Visigothic invasion through the mid fifteenth century.

A treatment of the medieval coinages of the entire Iberian peninsula which thus includes Portugal, in English, was published in various issues of the *Numismatist* by Dr. John F. Lhotka and P. K. Anderson, concluding in August 1964.

The British Museum has a catalog of the coins of the Ostrogoths, Vandals, Visigoths and Lombards.

The Bibliotheque National in Paris has published two catalogs, both at the turn of the century. One contains the coins of the Merovingians and the other the coins of the Carolingians.

Most current literature published in the field of Medieval numismatics is produced in Europe. A serious reader may follow back issues of *Numismatic Literature* for current material. Unfortunately there is no select bibliography of periodical publications in this area of study.

★Hoyt, Robert S. *EUROPE IN THE MIDDLE AGES*, Harcourt, Brace & Co., New York, 1957.★

The mention of the word "Textbook" makes most adults shudder. While it is true that many, perhaps most, textbooks range from mediocre to downright terrible, a good text is one of the most valuable reference works a collector can own. This book is one of those rare texts that any student of the Middle Ages will find himself using and re-using time and time again.

There are two words that best describe this work. These are scholarship and sympathy. The author is one of the more noted medievalists in this country and the scholarship and research are impeccable. Sympathy is what the author has for medieval man. Perhaps we could go further and state that the author loves the medieval period so we are presented with a discussion of this period which looks to the accomplishments of medieval man rather than at the Middle Ages as a sad interlude between Rome and modern times.

The book is not occupied with names and dates, but rather with a treatment of the political institutions, the religious beliefs and practices, the economic, and the cultural life of the medieval age.

It is essential for a serious collector of the coins of any period to possess a knowledge of the more general cultural and



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economic history of that period. We can think of no single volume more helpful for an understanding of the medieval period than this work and recommend it strongly to students of the Middle Ages.

Bloch, Marc, FEUDAL SOCIETY, translated by L. A. Manyon, 2 vols in paper, University of Chicago Press, 1964. \$3.90

To the layman, the Middle Ages and Feudalism are synonymous. Actually, nothing could be further from the truth and a collector of medieval coins who will encounter the thousands of diverse issues of feudal magnates in the 10th through the 13th centuries must understand feudalism in order to appreciate the significance of his coins.

Essentially, feudalism was the economic and political organization of Europe during the 10th, 11th and 12th centuries. The institutions by which man organized his environment are the key to understanding any age, and the period to which we have applied the name "feudalism" is marked by the peculiar institutions with which the men of Western Europe organized their society.

Marc Bloch is conceded to be the outstanding student of feudalism. This book is considered the international treatise on the subject.

Volume I entitled, "The Growth of Ties of Dependence" traces the conditions prevailing in Europe from the last invasions (those of the Arabs, Hungarians and Norsemen) down through the end of the tenth century, showing why society organized itself in the manner we call feudal and tracing the growth of legal ideas and institutions that are peculiarly feudal.

Volume II entitled, "Social Classes and Political Organization" treats the feudal society at its height, the accomplishments of that society and the factors that began to undermine the feudal culture of the so called "high Middle Ages."

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NUMISMATIC PRIMER

The Collection of Medieval Coins

Perhaps the most frightening aspect of ancient or medieval coins to the beginner is the vast number of types and places of issue. Until some order is introduced, the very mass of material in itself seems an insurmountable barrier. The looming question is always, "How do I begin a collection of ancient or of medieval coins?"

In keeping with the medieval aspect of this issue the "primer" suggests ways to begin a collection of medieval coins. In the next appearance of this feature in the *Turtle*, ways and methods of beginning an ancient collection will be discussed.

The period which is roughly termed "Medieval" can, depending on one's point of view, be regarded as spanning anywhere from the 5th through the fifteenth centuries. As can be expected, if one were to place a coin of the fifth century next to a coin of the fifteenth, even if they come from the same geographical area, a great difference would be noticed in style, fabric and artistry. The coins, even of a single area, like everything else in human life, may be said to evolve. Thus the first possibility of a collection specialty would be the coins of a geographical area assembled in a chronological manner.

A second category would be a collection of coins taken over a large area, but within narrow time limits.

Both of these methods have a great deal to teach. By collecting coins of a locality over a period of time the numismatist is able to trace much of the economic and cultural development of a people. By having his collection coincide with a study of the history of his chosen area, much light can be cast in two ways. The history will enable the collector to place his coins in their proper context, while the coins will serve to illuminate the people about whom he is studying.

When the coins of many different areas, but all lying within close chronological limits, are studied, a great deal is learned about the different peoples of a given era. Comparisons can be drawn, and much can be learned about the differences of economic and cultural life that could and often did exist.

These two methods of building a collection derive from archaeological and historical science. They are referred to as the horizontal and vertical approaches. Many collectors combine these two approaches.

For example, one collector began with the early Norman coins of England. In building this collection he went vertically by collecting coins of the late Anglo-Saxon period, which had preceded the Norman conquest of England. He went horizontally by collecting coins of France which were contemporary with his English coins. As he assembled his collection he was able to trace both the French and Anglo-Saxon influences upon the coins in which he had begun his specialty. As his collection approached a degree of completeness, he went further down into the era of the Plantagenet kings of England, tracing the evolution of these coins from their predecessors.

The beginner does not, in selecting one or both of these methods, have to set his goals too high. If he elects to stay within a given time, he can begin by accumulating the coins of perhaps two or three areas, and later as his collection grows he may expand into a larger geographical area. Again, rather than attempt to collect coins covering a span of many centuries, should it be decided to collect coins chronologically, it is better to pick a given century and work forward and backward from that point.

These two basic methods of collecting then are the orientation that the beginner should accept as he starts to assemble his coins. What remains is to pick a particular area or time or both which seems to be the most interesting. Here it is a matter of individual taste. Some people are fascinated with the Barbarians, others with the Crusaders. Many collectors have turned

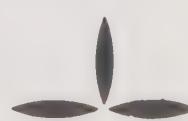
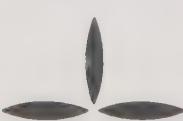
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to the coins of England while others prefer France or Germany. Venice is enchanting, not only for her lagoons, but also for the wealth of coins that were emitted from her mint when she was the undisputed mistress of trade. The rise of the Papacy provides another collection possibility.

One collector specializes in the coins of Scandinavia. He himself is of Scandinavian descent, and he begins his collection with the medieval coins and continues them by types down to modern times. His coins illuminate many of the events that occurred in Scandinavia; they provide much material for superb displays, and he can discuss his coins with interest for hours.

Another collector has begun with the late 4th century Roman Imperial coins and then developed his collection chronologically in the East and in the West. His coins thus trace the gradual divergence of Byzantine coins from the Barbarian issues of the West and of both types from their common source.

Not to be overlooked are coins collected from the artistic point of view. Coins can again be collected horizontally to illustrate varying art forms, or more often collected vertically to trace the evolution of art. It should never be forgotten that until the reducing machine and the high speed coinage presses of modern times removed artistry from coins that each coin in a collection represents the production of a skilled artisan and engraver. Nothing could be more illustrative of how coins reflect art as a whole than to accumulate a chronological group and compare them with other art productions of the same period.

Coins can also be assembled in collections which illustrate types. Buildings, personifications, animate objects and coats of arms are examples. We have seen collections which trace the rise and decline of noble families through the coins which were struck. We have seen coins that show representations of birds or animals ranging from early Greece to modern times.

Only imagination and taste can limit a collection, and indeed, a collection should reflect the interests of the collector. The best advice is to begin modestly. There is much joy in building a collection slowly, searching catalogs and advertisements for desirable items, and savoring each acquisition with much delight.

A final word of advice: all coins are available. The mere fact that they are not often advertised is much more a mirror of a lack of demand rather than a lack of material. Consequently, a person of limited means can build a splendid collection in his chosen area. Patience is most rewarding. It can be a source of amazement and many new contacts and friendships to seek out particular types of coins. The best test of any collection is the new horizon it opens upon our staid workaday world.

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- ROMAN EGYPT: Potin Tetradrachms of emperors of my choice, VF \$5.00, EF, most desirable and sharp \$7.50.
- JUDAEA: AE Leptons, Good-Fine, my choice of king \$5.00
- MEDIEVAL DENIERS: Aquitaine, Bernard Guillaume, 984-1010 VG-F; \$.75, Fine-VF \$1.00
- GALLIC KINGS: Victorianus, Tetricus I, Tetricus II, VG-F, one coin of each Roman king for the low price of \$2.00

I want to buy collections of ancient and medieval coins. Please contact me if you have some choice individual pieces or interesting collections to offer.

My winter price list XII was delayed by the printer. It should be in your hands by the time you receive this issue of the TURTLE. If you haven't received a copy, please request one. The list features coinage of Roman Egypt, with some rare issues from the collections of Col. Curtis and George Bauer. There are also some nice offers of Roman Imperial coins as well as some desirable issues of ancient Greece.

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The Agora and the Forum

In Athens men met in the Agora and in Rome, affairs of business and state were debated in the Forum. So "Voice of the Turtle" asks that members write us their views. These will be published for open consideration and discussion.

In answer to a query directed to Seaby's regarding the discontinuance of the soft cover editions of *A CATALOG OF GREEK COINS* and *A CATALOG OF ROMAN COINS*, PETER SEABY writes: "We gave considerable thought to the question of the pricing of our new catalogs. Today we sell quite a number of catalogs through booksellers and dealers who seem to prefer a hard-covered book which stands up to more wear and tear. In fact the price of our present enlarged Roman catalog is just under double the price of the previous paper-backed edition published ten years previously. At \$4.50, it is still only the average price of one Roman coin."

A dealer whose name is withheld suggests: "Your members seem quite enthusiastic, though I think they might be advised to buy a coin in better condition for a little more money. I am happy to get rid of lower quality coins, but the buyer should remember that if he ever wishes to sell his collection, he will find the higher quality coins much easier to dispose of, while he will accordingly get less for coins in lower grades."

FRED MOOREHOUSE writes: "I collect coins of the Bible, in order to show them to church and Sunday school groups in the Detroit area. I must say that I have learned more than anyone but a fellow collector can imagine.

"No one else has stated my belief that wear doesn't cause an ancient coin to become unappealing, as I always point out that such wear was accomplished during the years of circulation - not during the present modern day handling. I would rather have my audience think that some early Christians and Jews were responsible for any lack of clarity. Of course, such a belief fits my collection as I have too few coins in EF or VF condition.

"I pass each coin among the people, as I show a large illustration and describe the inscription and the coin's connection to the biblical story. I draw my own enlarged views, so I must do all the "digging" myself.

"I find it all but impossible to state what the ACCA has meant to me. Some of my coins were bought through your auctions, many dealer contacts made and much information gained through the *Voice of the Turtle*. The very best wishes to all who assist you."

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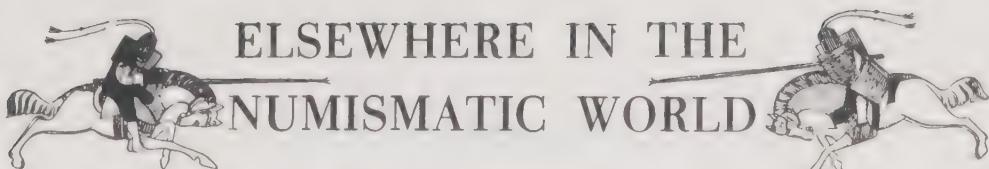
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Help the ACCA grow. Patronize our Advertisers. Bring in new members. Ask your library to subscribe to the Voice of the Turtle, and suggest to your librarian books on numismatics which you believe are necessary to promote the knowledge of ancient coins.



ELSEWHERE IN THE NUMISMATIC WORLD

SEABY'S COIN AND MEDAL BULLETIN, published monthly by B. A. Seaby Ltd., 65 Great Portland Street, London W1. This bulletin is available to American collectors at \$2.00 per year. The February issue contains an article by G. F. Carter and W. H. Carter on "*Chemical Analysis of a Plautia Denarius.*"

NUMISMATIC CIRCULAR, published by Spink & Son, Ltd., 5 King Street, London SW 1. This bulletin is available to American collectors at \$2.00 per year and always contains a listing of ancient coins for sale. Medievalists will be interested in an article appearing in the February issue by B. Senior on "The Episcopal marks of the coins of the Prince-Bishops of Durham."

A. KOSOFF of Box 456, Encino, Cal. announces the release of a fixed price catalog of the Jules Farthman collection of ancient gold and silver coins. The catalog is free to serious collectors if they write to Kosoff.

A LIST of ancient coins and artifacts has just been released by Bruce Braun of 267 Springville Ave., Buffalo, N. Y. This list is free on request to any interested collector.

JOEL MALTER of Box 777, Venice, Cal. has advised the *Turtle* that his winter price list XII which contains many illustrations is available to collectors on request.

THE EDITOR has received a copy of ANCIENT COINS, HOW TO COLLECT THEM FOR FUN AND PROFIT. This book is published by Doubleday & Co. at \$4.50 and is available from the publisher or through your dealer. The book will be reviewed in the next issue of the *Turtle*.

THE CATALOG of the Earle K. Stanton collection of Classical coins has been received from Frederich S. Knobloch. This 48 page catalog with fixed prices and four plates is available to collectors upon request. Those interested should write to Box 104, Williamsbridge Station, Bronx, New York.

THE PRICE of *Numismatic Literature*, the quarterly bibliographic publication of the American Numismatic Society has been increased to \$1.00 per single copy and \$4.00 per year subscription. The January issue of this valuable publication has recently appeared. The quarterly is distributed free to members of the Society.

THE AMERICAN NUMISMATIC SOCIETY has released *Museum Notes XI*. This volume appears at irregular intervals and consists of short notes and papers on coins in the Society's collection. Note was made of two of these articles in the *Voice of the Turtle*, Vol. IV, No. 3, March 1965. More of these will be noted in our next issue. The Society also announced that two monographs in its series of *Numismatic Notes and Monographs* are due for publication in the near future.

ARGONAUT INC., has announced that a reprint of the exceedingly scarce and desirable book by Donaldson, the *ARCHITECTURA NUMISMATICA* is in press and will be ready for distribution soon.



*MACRINUS; 217 AD. Denarius, Rv. Securitas Temporum
Security stg. leaning on column. Beautiful EF \$15.00*

*TRAJAN: Denarius, Rv. Optimo Princ. Abundance stg.
Beautiful portrait. Mint state \$ 8.75*

*JULIUS CAESAR: Elephant trampling serpent, Rv.
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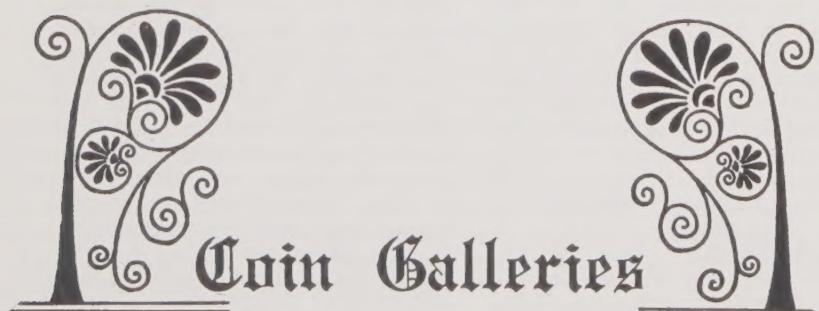
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Have you ever considered collecting a neglected
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first issue of the REVIEW soon to be off the press.



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Club News

DUES: All members of the ACCA who have not paid dues for the 1965-66 year are reminded that failure to remit by May 1 will cause their names to be removed from the club rolls. Should these members then re-apply for admission to the club they will be treated as new members. Dues for the 1965-66 year are three dollars and should be remitted to the Secretary-Treasurer.

NEW MEMBERS: ACCA operates on a fiscal year from April 1 through March 31. Dues are pro-rated on a monthly basis. In applying for admission to the ACCA, dues should be calculated on the basis of twenty-five cents per month for the number of months to next April. Applicants joining now for the first time should remit \$2.75 plus the initiation fee of \$1.00 to the Secretary-Treasurer. Dues include receipt of the *Turtle*.

CONSTITUTIONAL AMENDMENT: In accordance with Executive Directive Number One dated January 10, 1965, the Constitution is to be changed as follows: Under admissions (By-Laws), Section 1: Delete: "There shall be no entrance or initiation fee for admission to any grade." Change to read: "An initiation fee of \$1.00 for each new member shall become effective as of April 1, 1965, except that such fee shall not apply to honorary members."

Signed:
Clarence S. Phillips,
Secretary

NON-MEMBERS: Many of you who are receiving this issue of the *Turtle* with the compliments of the ACCA have written to the editor, and other than receiving this magazine, your correspondence has

gone unanswered. Your editor apologizes profusely and confesses that this is the first occasion when any letters have not been answered. This office was overwhelmed with mail and the task became, for a while, more than one man could perform. Rest assured that your mail was received and appreciated and that all correspondence is again being answered. The only requirement for admission to the ACCA is the payment of dues to the Secretary-Treasurer. We assume that all those who join us do so out of sincere interest in our club and its purposes. To all of you who are receiving this magazine this section answers your questions about membership and you are hereby invited to become part of our club.

ANA CONVENTION: All members of the ACCA who plan to be in Houston this summer are urged to contact the President, Mr. George Broughton. Arrangements will be made for ACCA members to meet one another.

LOCAL AFFILIATES: The Minnesota chapter held its second meeting on March 6. Fifteen collectors and ACCA members were present. The result of this second meeting was the certainty that this chapter would continue to meet on a bi-monthly basis and a meeting was scheduled for May 8 in the Minneapolis downtown Y M C A. Other people who have written to the club officers regarding establishing local affiliates are urged to continue their correspondence. A geographical list of ACCA members is being prepared and a listing of local members will be furnished to people interested in organizing local chapters.

ANCIENT COINS ILLUSTRATING LOST MASTERPIECES OF GREEK ART

A NUMISMATIC COMMENTARY ON PAUSANIAS
F. Imhoof-Blumer and Percy Gardner

EDITED BY AL. N. OIKONOMIDES

How valuable ancient coins are to modern scholars and collectors! Yet they are not cherished only for their monetary value, but for the artworks represented on them which are in some cases the only records remaining to us of many masterpieces of ancient Greek sculptors. Imhoof-Blumer and Gardner, two outstanding numismatists and historians, used the *Guide to Ancient Greece* of Pausanias and attempted to correlate the works of art described by this second century traveller with those represented on coins. This new edition contains English translations of the passages originally given solely in ancient Greek and a commentary on the art treasures shown on the coins of Athens.

"Some of the most famous Greek statues, such as the Zeus at Olympia by Pheidias, are known to us solely through the medium of Roman coins." —G. M. A. Richter in *Greek Art*

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